

Anna M. Stoffer

Name *Anna M. Stoffer.* 1911.

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OPULAR

SYSTEM OF

ENMANSHIP

CHRISTOPHER SOWER COMPANY
PHILADELPHIA PA.



POSITION IN SITTING.

In order to write well, to handle the pen with ease, and to make graceful legible characters in the book or upon the paper, it is necessary to take an easy and natural position at the desk. Do not stoop over your work, nor cramp your fingers. Do not try to crush your pen as if you were afraid that it would otherwise escape from your grasp.

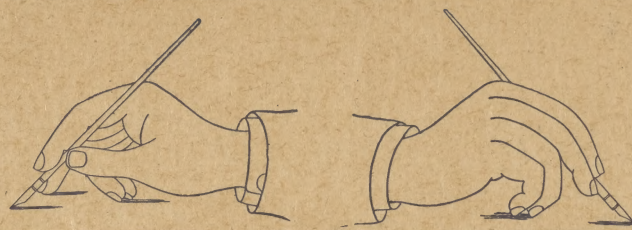
One of the best positions to take at your desk is known as

THE RIGHT SIDE POSITION.

If you adopt this way of sitting, you should turn your right side toward the desk and keep as near to the edge as possible without touching it. Always sit erect and do not lean over the desk. Keep your feet flat upon the floor with the left foot a little in advance of the right. Do not let your foot stray out into the aisle. Let the right fore-arm rest lightly on the desk parallel to the edge and hold your book in place with your left hand.



RIGHT SIDE POSITION.



HOLDING THE PEN.

You cannot write readily and gracefully till you learn to hold your pen properly. It must move easily over the page. It does not need to be grasped tightly nor to be pressed heavily upon the paper. Hold your pen very lightly between your thumb and the first and second fingers. Let the end of the thumb touch the right side of the pen-holder about an inch and a half above the point of the pen. The left side of the holder should press slightly against the second finger near the nail, and the end of the fore-finger should touch the upper side of the holder just below the point at which the end of the thumb is placed. If you look carefully at the cuts above, you will see that by following these directions the pen-holder will touch the fore-finger again near the knuckle, and you will see by looking at the lower cuts, that if you do not turn your hand over toward the right, the pen-holder will point toward the right shoulder.

Now by bending the thumb and by extending and drawing back the first and second fingers, you will give to your pen all the motion that it should receive from the hand. This is called the "finger-movement" and enables you to make the strokes which form the letters and the connecting lines between them. But you must not try to make your fingers do all the work. A great many people, especially children, rest the wrist firmly on the desk, and then twist the hand around in a very awkward fashion, which cramps the fingers and makes the writing look cramped also. Always avoid this; never let the wrist touch the desk, but allow your fore-arm to swing on the muscle which grows between the wrist and the elbow. This motion enables you to move the hand readily across the page, and is called the "fore-arm movement." As a rest for the hand, while it is thus carried from left to right, and while the thumb and the first and second fingers are making the strokes, you should bend the third and fourth fingers under the palm. On the nails of these fingers your hand should glide quietly and smoothly. By keeping the nibs of the pen squarely on the paper and by using as little pressure as possible, you will soon learn to make neat graceful lines.

THE FRONT POSITION.

If you choose, you may sit facing your work. As in assuming the right side position, sit near the desk, but do not touch it with your body which now must incline forward slightly. Remember to keep your feet level on the floor. Turn your book part way around, as shown in the cut below, but not quite so much as when your side is toward the desk. The right fore-arm should rest upon the desk nearly parallel to the edge. With the left hand hold your book in place. Let your right arm rest lightly on the muscle between the elbow and the wrist. As the hand moves forward and backward across the page it should be at right angles to the ruled lines.

You may select either of these positions which best suits you, but it is well, if possible, to have all the class choose alike. It is also best to let the light fall on your book from the left side so that your hand may not throw a shadow on the page when you are writing, and prevent you from seeing clearly what you are doing.



FRONT POSITION.

Among the base merit often begets envy A

Among the base merit often begets envy A
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Duplicity always betrays a low mind. D

Duplicity always betrays a low mind. D
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² Nature is frugal and her wants are few. N

Nature is frugal and her wants are few. N.

Nature is frugal and her wants are few. N.

Nature is frugal and her wants are few. N.

Nature is frugal and her wants are few. N.

Nature is frugal and her wants are few. N.

Oaths are but words and words but wind. O

Oaths are but words and words but wind. O

Oaths are but words and words but wind. O

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3
Money is often the bane of happiness M

Money is often the bane of happiness M

Money is often the bane of happiness M

Money is often the bane of happiness. M

Money is often the bane of happiness. M

Money is often the bane of happiness M

Constant occupation prevents temptation. C

Constant occupation prevents temptation. C

Constant occupation prevents temptation C

Constant occupation prevents temptation C

Constant occupation prevents temptation C

Constant occupation prevents temptation C

Constant occupation prevents temptation C

Power will intoxicate the best of hearts. P

Power will intoxicate the best of hearts. P

Power will intoxicate the best of hearts. P

Power will intoxicate the best of hearts. P

Power will intoxicate the best of hearts. P

Power will intoxicate the best of hearts. P

Everyone should practice as he preaches. E

Everyone should practice as he preaches. E

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Everyone should practice as he preaches. E

Everyone should practice as he preaches. E

Everyone should practice as he preaches. E

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5
Books are spectacles for reading nature. B

Books are spectacles for reading nature. B

Books are spectacles for reading nature. B

Books are spectacles for reading nature. B

Books are spectacles for reading nature. B

Books are spectacles for reading nature. B

Love rules his kingdom without a sword. S

Love rules his kingdom without a sword. S

Love rules his kingdom without a sword. S

Love rules his kingdom without a sword. S

Love rules his kingdom without a sword. S

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Reason is given us to control our desires. R

Reason is given us to control our desires. R

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It is the height of art to conceal art. I

It is the height of art to conceal art. I

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It is the height of art to conceal art. I

It is the height of art to conceal art. I

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The sun should not set upon our anger T

The sun should not set upon our anger T

The sun should not set upon our anger T

The sun should not set upon our anger T

The sun should not set upon our anger T

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Just men are free the rest are but slaves. J

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Fall not out with a friend about a trifle. F

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Quartz is the most abundant of minerals. X

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He who loves pleasure will become poor. It

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Keep your purse, and your mouth close. K

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Keep your purse, and your mouth close. K

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Unless we use opportunities we lose them. U

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Great minds are pleased in doing good &

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Great minds are pleased in doing good &

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Vice begins in ignorance and ends in woe. V

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Speech is an attribute peculiar to man. I

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Youth, like money, should never be wasted. Y

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YOUTH, like money, should never be wasted. Y

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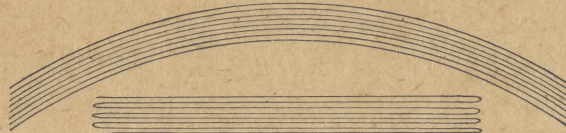
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MOVEMENT EXERCISES.

u u u
n n n
a a a



v v v v
x x x x

PRINCIPLES OF SMALL LETTERS.

FIGURES.

PRINCIPLES OF CAPITAL LETTERS.

i v r n l 1 2 3 4 5 6 7 8 9 0 J O O



SHORT LETTERS.

x w w r m m v x s o a x v

STEM AND LOOP LETTERS.

t p d g l b h k y y z g f

CAPITAL LETTERS.

A A M P P R T T K K G G S

CAPITAL LETTERS, CONTINUED.

I f O D C E L W A Z v u y

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